



# Durham E-Theses

---

## *Aspects of design in Iron Age and early Roman Europe*

UNWIN, CHRISTINA

### How to cite:

---

UNWIN, CHRISTINA (2021) *Aspects of design in Iron Age and early Roman Europe*, Durham theses, Durham University. Available at Durham E-Theses Online: <http://etheses.dur.ac.uk/13975/>

### Use policy

---

The full-text may be used and/or reproduced, and given to third parties in any format or medium, without prior permission or charge, for personal research or study, educational, or not-for-profit purposes provided that:

- a full bibliographic reference is made to the original source
- a [link](#) is made to the metadata record in Durham E-Theses
- the full-text is not changed in any way

The full-text must not be sold in any format or medium without the formal permission of the copyright holders.

Please consult the [full Durham E-Theses policy](#) for further details.

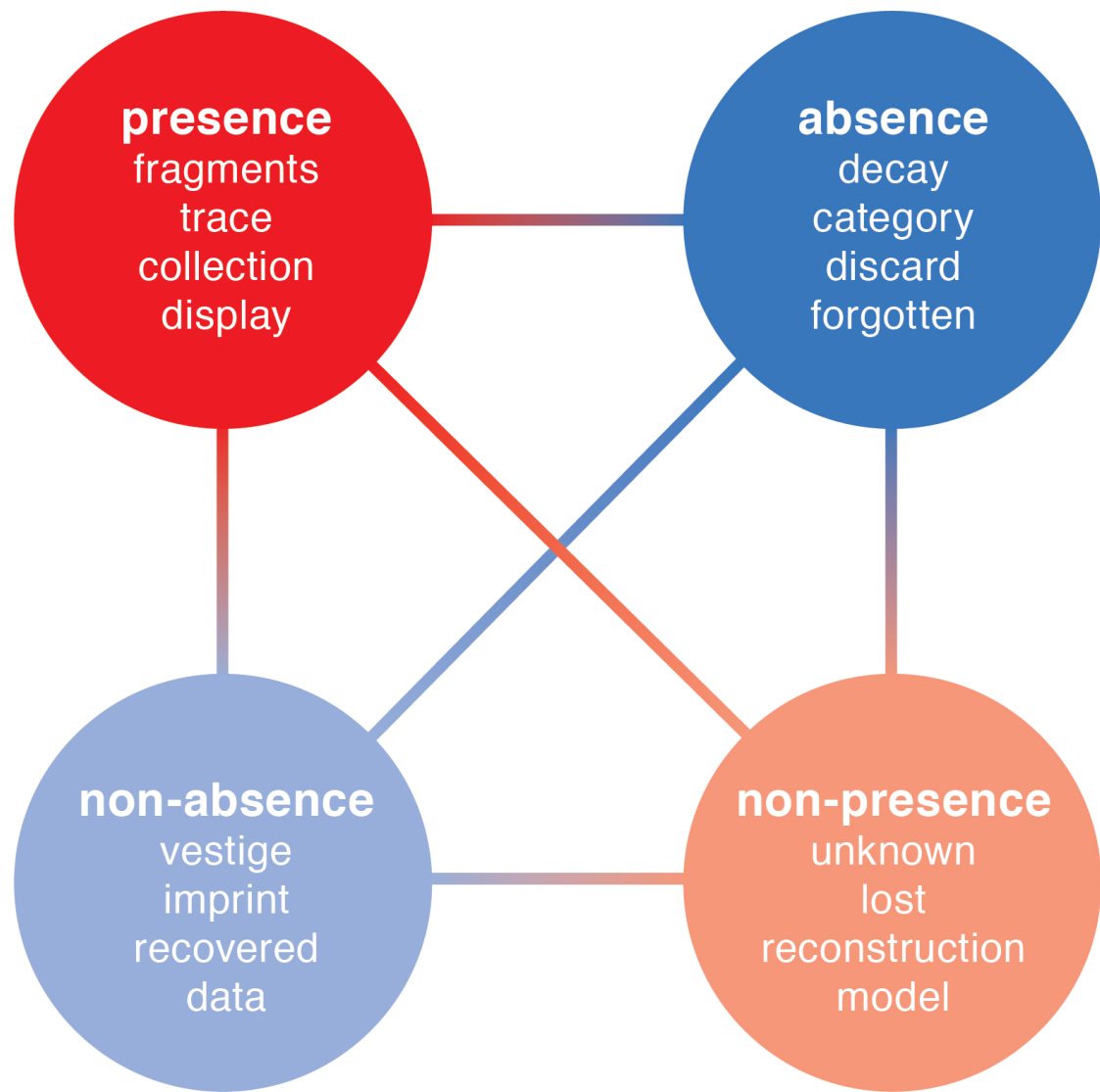




**Figure 1** René Magritte, *The key to dreams* (1930).

Oil on canvas, 81 x 60 cm.

(Private collection)



2 Encounters with pasts and their possibilities, visibilities and invisibilities.

(After Domanska 2006, fig. 1; Shanks 2012, fig.15)





3 Redesigning concepts of power. The cauldron from the Hochdorf burial assemblage, showing the reconceptualized form of a lion.  
(© Landesmuseum Württemberg, Stuttgart)





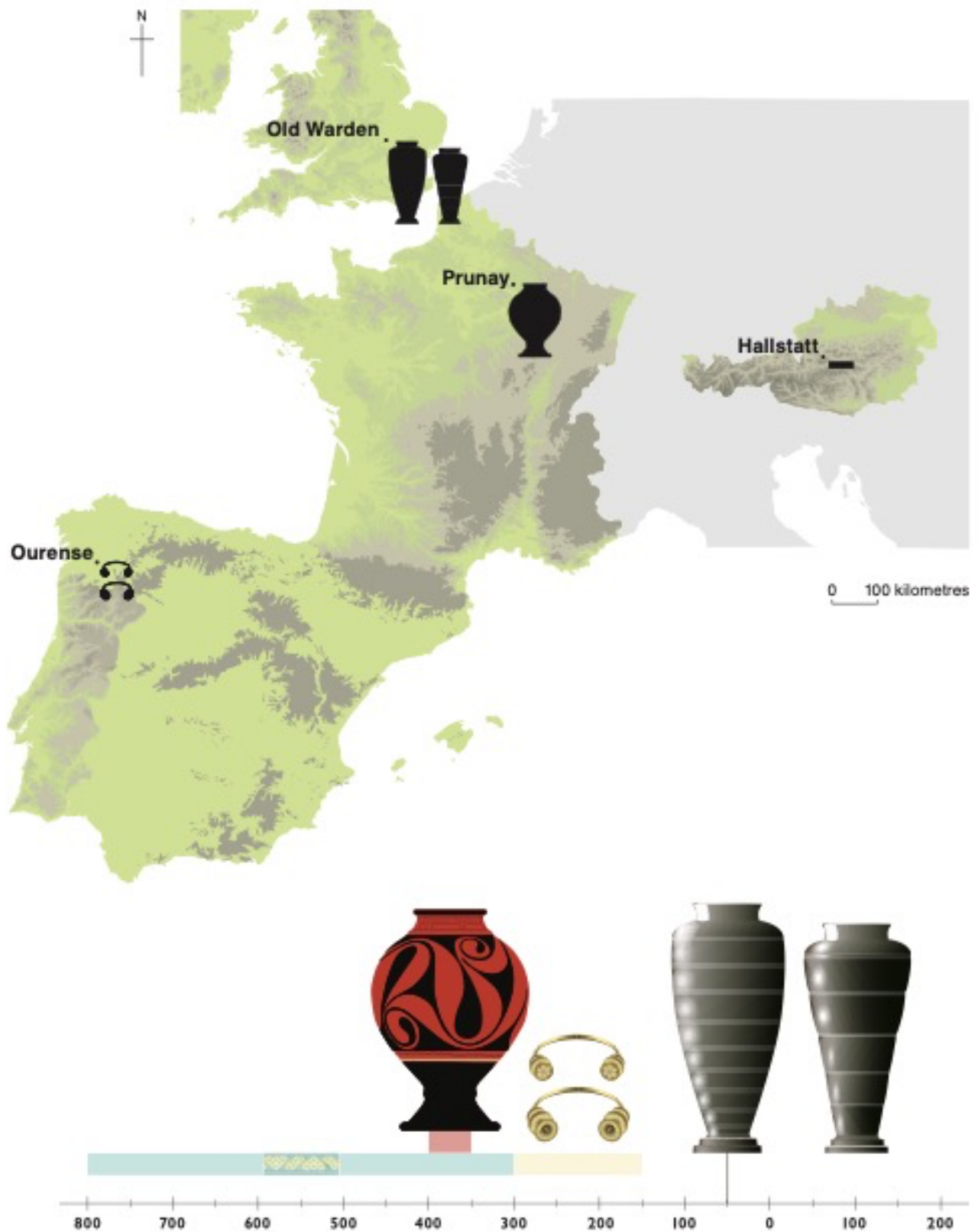
4 The burial assemblage from the Kleinaspergle, Baden-Württemberg, Germany.

(© Landesmuseum Württemberg, Stuttgart)



5 The Greek painted cup from the Kleinaspergle burial. The gold foils had been reattached after the artefact was recovered in the 1880s. The photographs show the artefact after 1986, when conservators removed at least sixteen gold-alloy foils from positions not exactly recorded by the excavators.

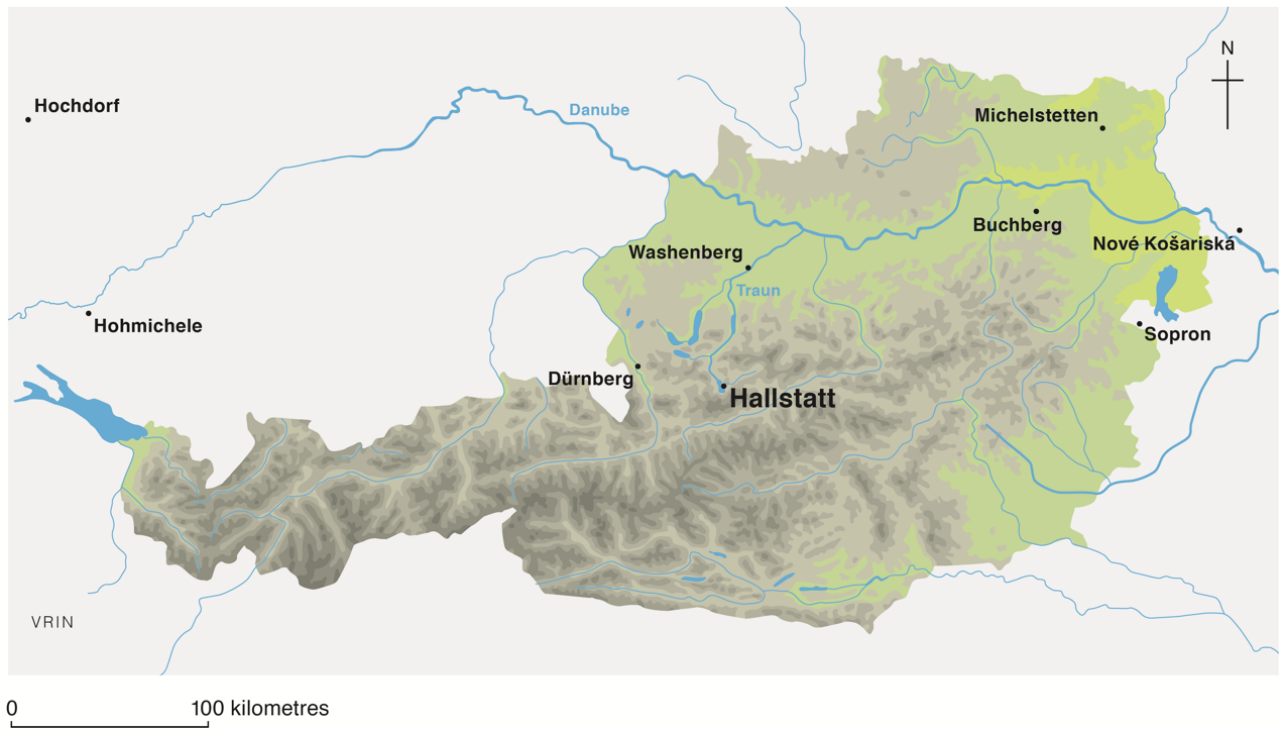
(© Landesmuseum Württemberg, Stuttgart)



6 The case study artefacts through time.

(Christina Unwin)





7 Locations referred to in the textile case study.  
(Christina Unwin)



8 HallTex123.

(Photograph Christina Unwin, image © Natural History Museum Vienna)





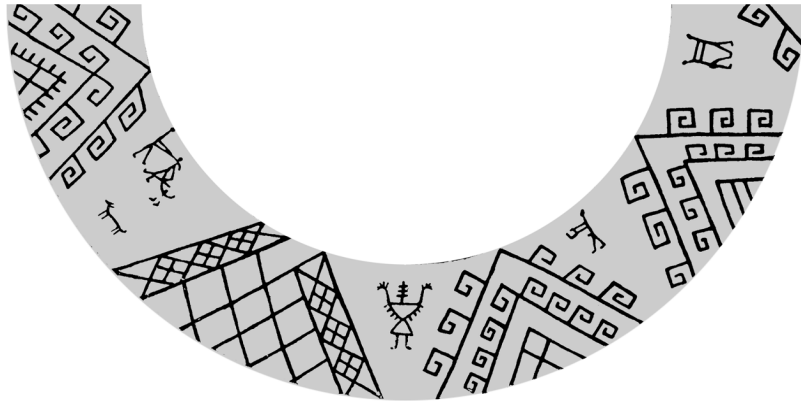
## 9 Associations of aspects of design.

**a** Reconstruction of the Hochdorf burial chamber at Keltenmuseum Hochdorf-Enz, Baden-Württemberg, Germany.

(© Keltenmuseum Hochdorf-Enz)

**b** Reconstructed tablet-woven border of the cauldron textile from Hochdorf. by Lise Raeder Knudsen.

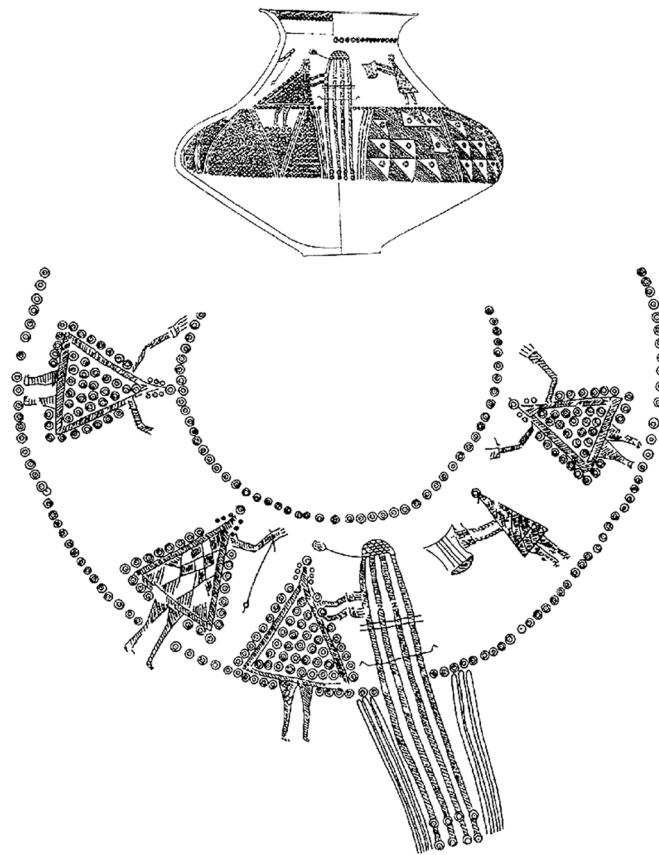
*<https://www.tabletweaving.dk/research/reconstructions/hochdorf-germany/>*



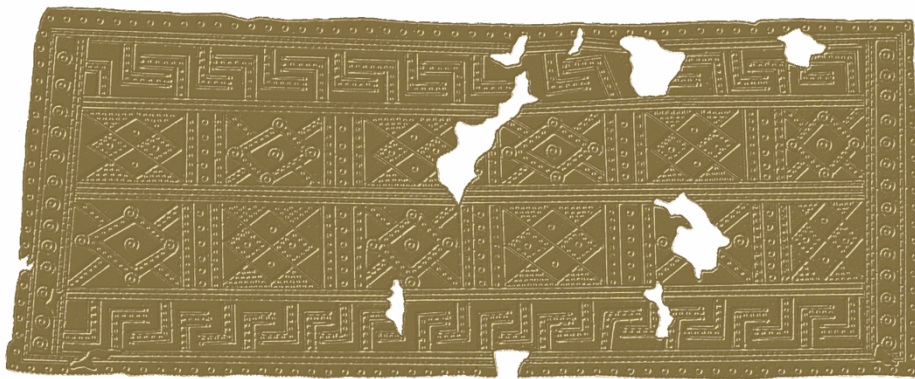
10 Associations of aspects of design – ceramic and textile.

Pattern band on a ceramic vessel from Nové Košarisk (Slovakia).

(After Pichlerová 1969, pl. 27.2)



11 Embodying the weaver in textile making –  
a design in ceramic with incised surface treatment  
from Sopron in Hungary.  
(Grömer 2013, figure 3.3)



12 At the edge and in-between – the angled meander featuring in designs in wool, ceramic and copper alloy.

a Tablet-woven border of a fine wool garment from Hohmichele in south Germany.

(© Textile Research Centre, Leiden)

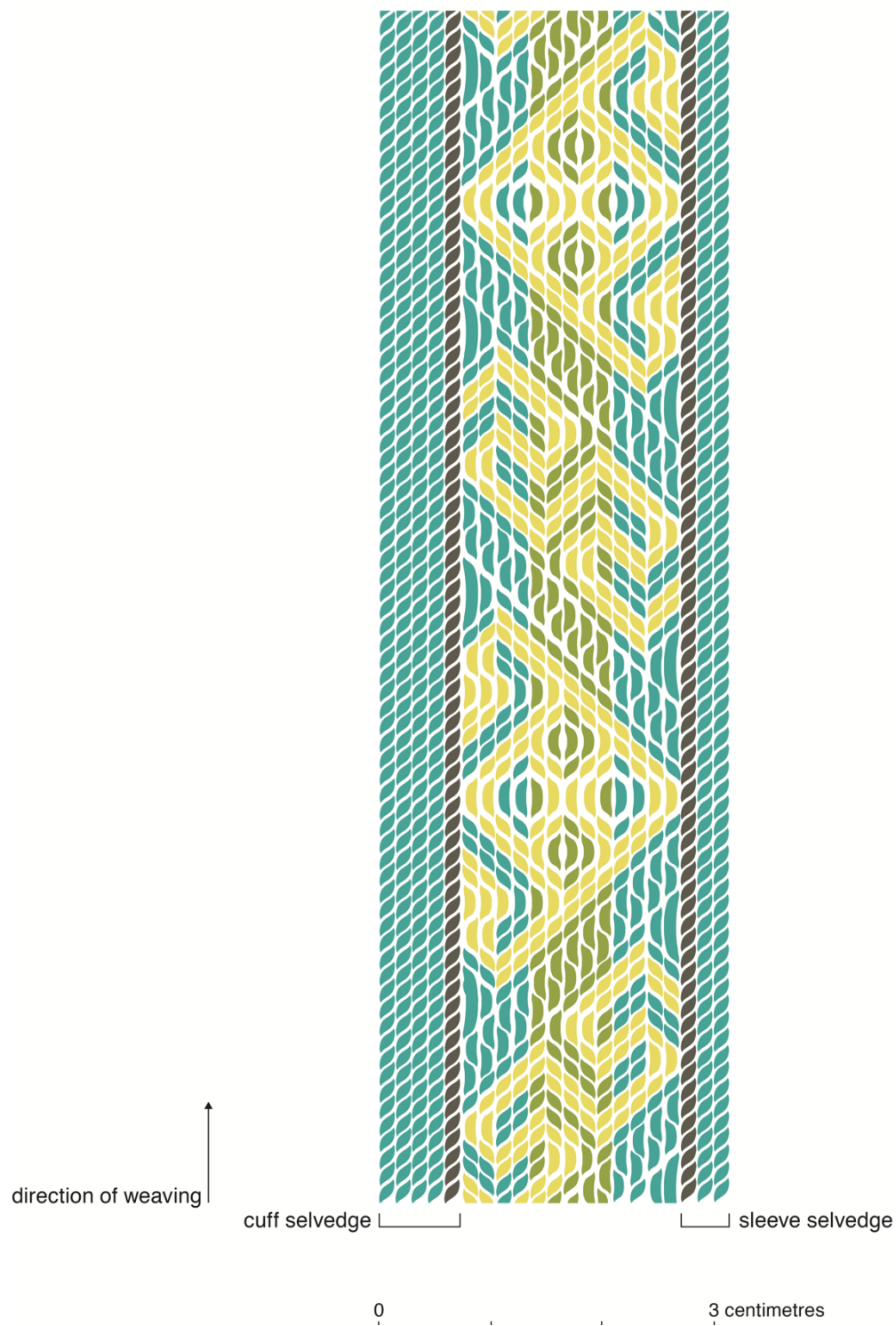
b Ceramic vessel from Prunay in Marne, France.

(© Trustees of the British Museum)

c Copper-alloy belt-plate from Hettingen, south Germany.

(Huth and Kondziella 2017, figure 2.2)

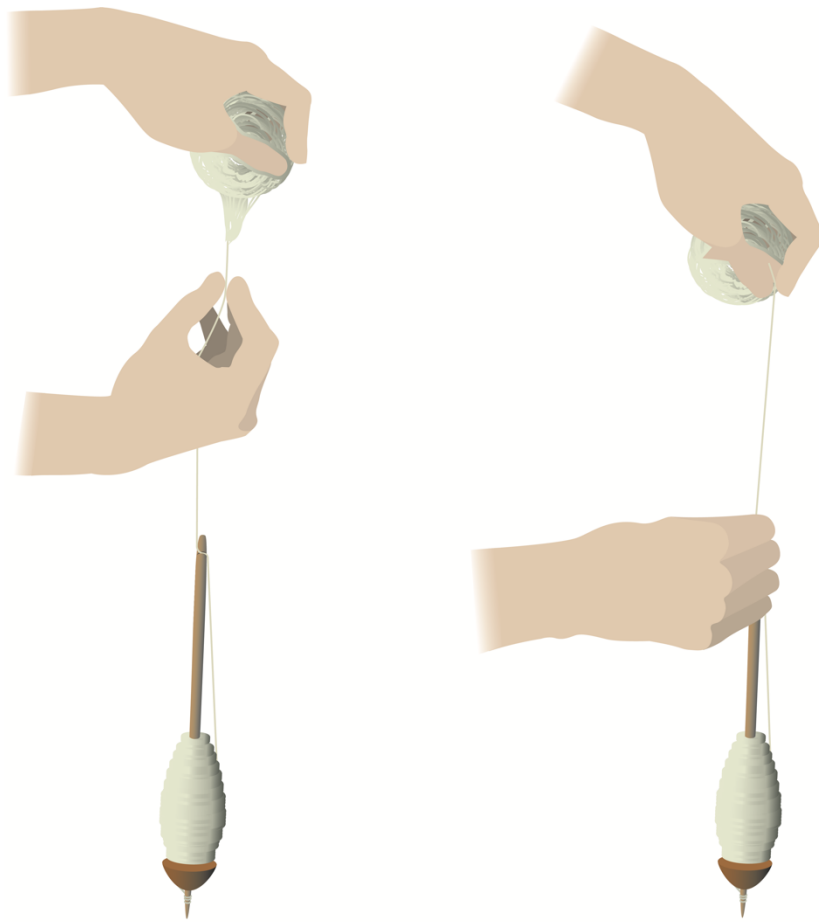




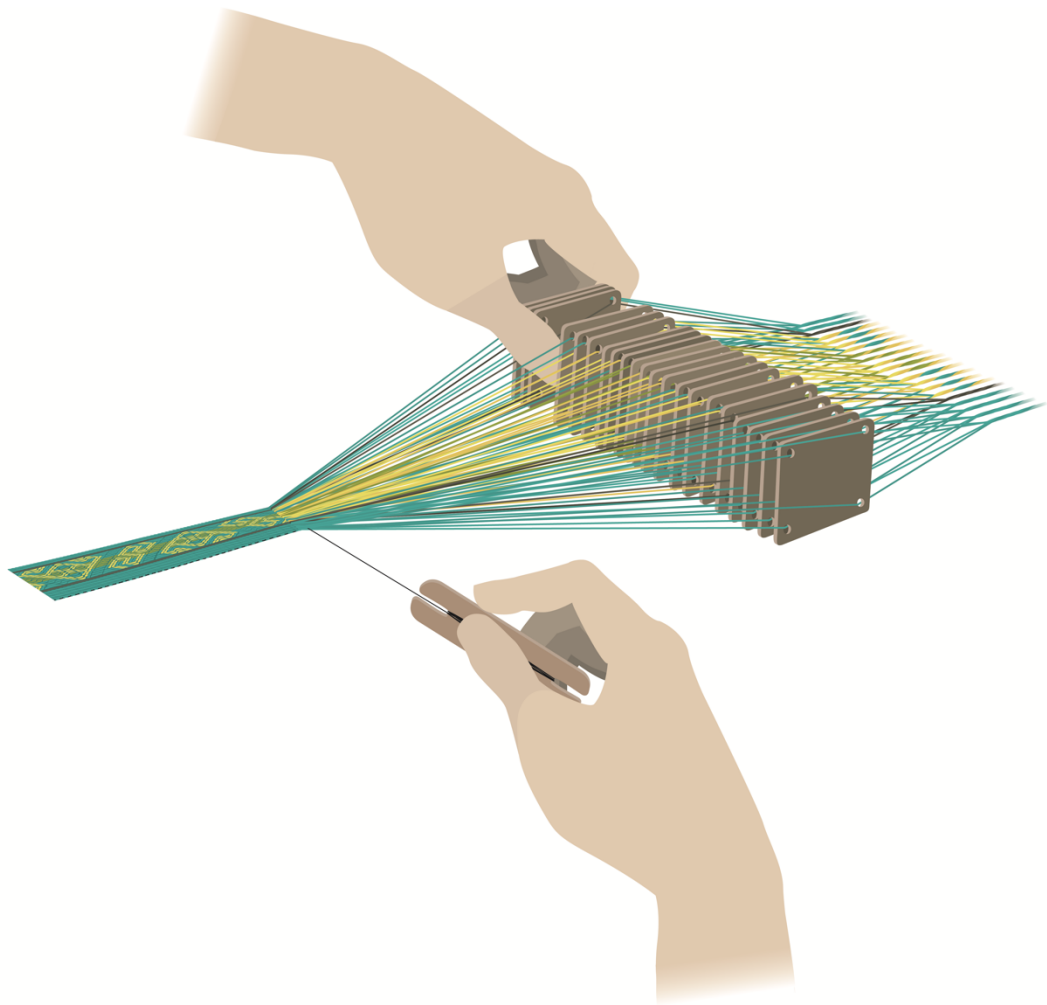
13 The colour pattern for weaving HallTex123.  
(Christina Unwin)



14 Montafoner Steinschaf sheep.  
(Photograph © Markus Stadelmann)



15 Spinning with a hand whorl-weighted spindle.  
(Christina Unwin)



16 Tablet-weaving HallTex123.  
(Christina Unwin)





**a**



**b**

17 Contemporary designs by Anna Moser.

**a** Necklace with a woven binding ribbon of silver thread.

**b** Extending the design of HallTex123 – a tablet-woven band in silk thread, displayed interlaced with a silver brooch.

(Photograph © Anna Moser and Margarete Neundlinger)



18 Locations referred to in the ceramic case study.

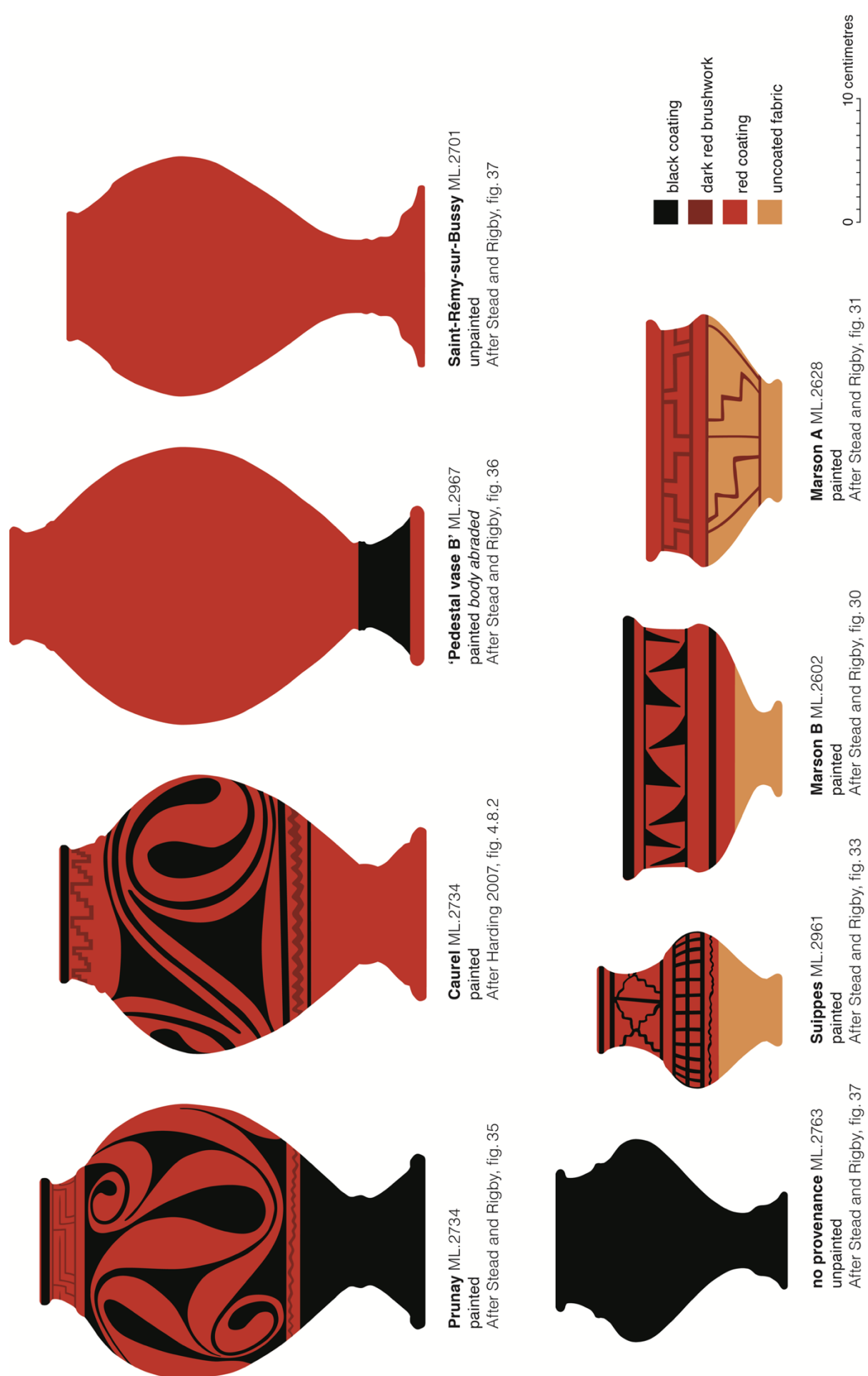
(Christina Unwin)



19 The 'Prunay vase'.

(© Trustees of the British Museum)





20 The Prunay vessel and other pots designed and made at the same workshop.  
(Christina Unwin)



**Beine-Nauroy** ML.2735  
 painted  
 After Stead and Rigby, fig. 31

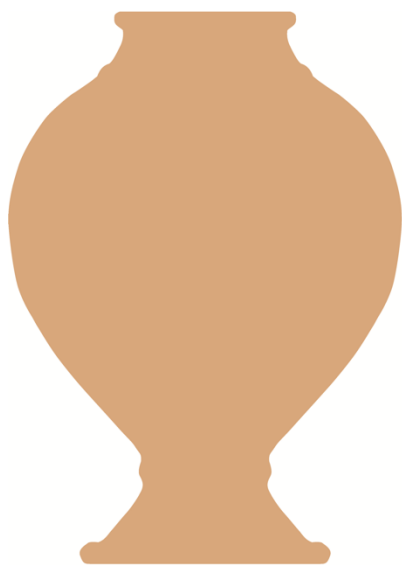


**Beine-Nauroy** ML.2736  
 painted  
 After Stead and Rigby, fig. 31

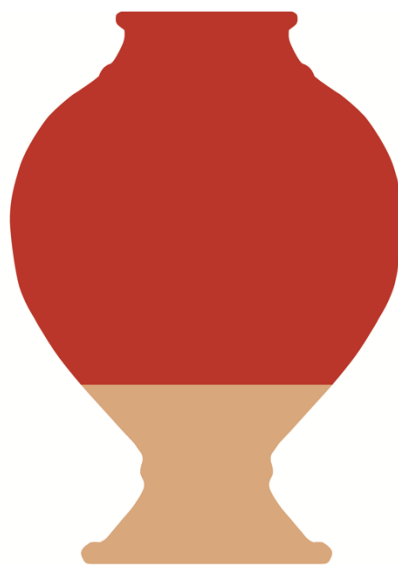
0 10 centimetres

- black coating
- dark red brushwork
- red coating
- uncoated fabric

21 Vessels designed and made for burials at Beine-Nauroy (Marne).  
 (Christina Unwin)







1 Clay form leather-hard



2 Red painted, dried



3 Black and dark red painted  
→ firing  
Final appearance

-  black oxide paint
-  dark red brushwork
-  red haematite or ochre coating
-  uncoated fabric

0 10 centimetres



24 The sequence of painting and firing the surface design of the Prunay vessel.  
(Christina Unwin)



23 Remaking the Prunay vessel – shaping the form,  
showing the attachment of the pedestal foot to the body.  
(Photographs © Lyn Grant)



24 X-ray image of the Prunay vessel, showing the varying thickness of the fabric and the thin walls of the body and the point of attachment with the hollow pedestal foot.

(Asset number 1241792001. © Trustees of the British Museum)





a



b



c



d

25 Remaking the Prunay vessel – painting the surface design.  
(Photographs © Lyn Grant)



26 The body pattern of the Prunay vessel in two dimensions.  
(Christina Unwin. After British Museum online catalogue  
Asset number 793309001, © Trustees of the British Museum)



The excavated kiln  
at Valls del Foix / Els Casalots  
(Torrelles de Foix, Catalunya)



Reconstructing the kiln at Verdú (Catalunya, Spain)



The finished kiln structure at Verdú, before initial firing.

27 Reconstruction of an Iron Age pottery kiln  
excavated at Alcalá de Júcar in Valencia, Spain.  
(© Cardona Colell *et al.* 2014)





28 The Prunay vessel on display in the present at the British Museum, London.  
(Photograph Christina Unwin. © Trustees of the British Museum)



29 The pot remade from the Prunay vessel design,  
by Gerry Grant of Fangfoss Pottery.  
(Photograph © Lyn Grant)



30 Locations referred to in the gold alloy case study.  
(Christina Unwin)



31 Orense torc 1.

(Photograph Christina Unwin, image © Trustees of the British Museum)

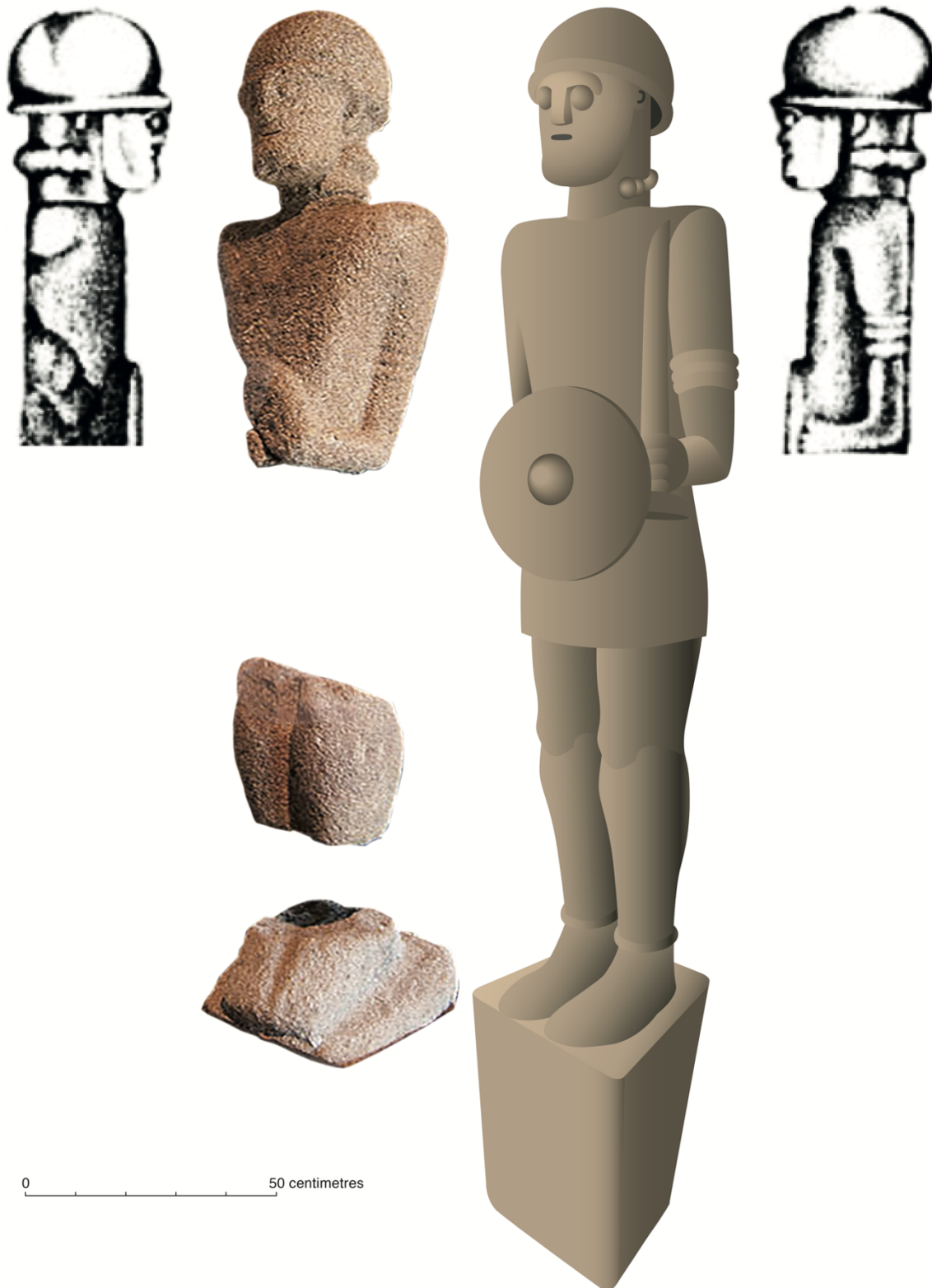




32 Orense torc 2.

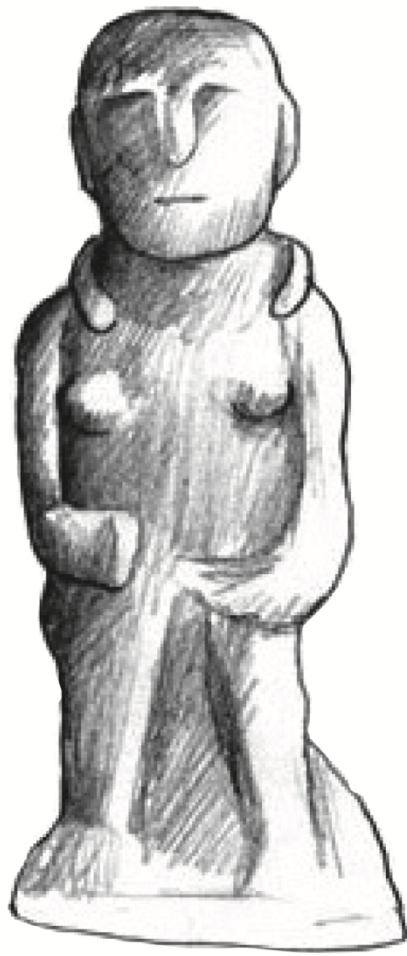
(Photograph Christina Unwin, image © Trustees of the British Museum)





33 Statue from Sanfins (Porto, Portugal).

(Drawings González-Ruibal 2004, Figure 4 [after Silva 1986];  
photograph © Museu Arqueológico da Citânia de Sanfins;  
reconstruction Christina Unwin)



0

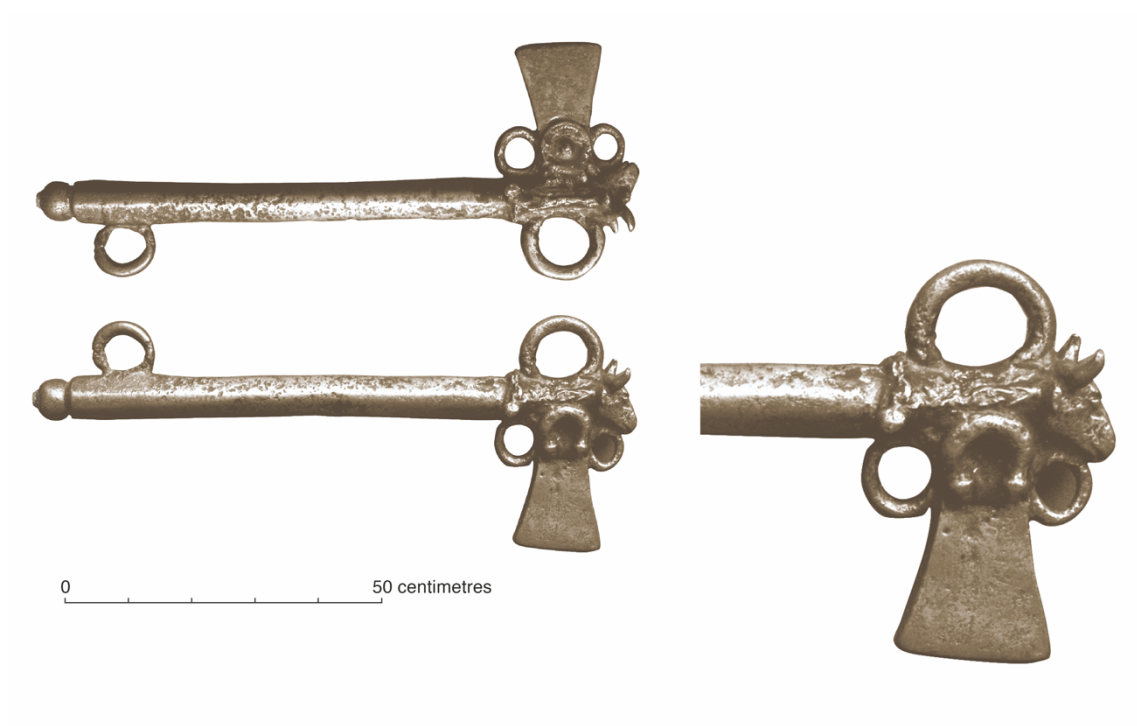
30 centimetres

34 Statue from Briteiros (Minho, Portugal).

(Drawing González-Ruibal 2004, Figure 9; reconstruction Christina Unwin)



35 Female deity with hands posed in a comparable way to the Briteiros statue (*see* 34).  
(Photograph National Museum of Denmark)



36 The 'axe' from Cariño in Galicia, Spain.

(Photographs © Armada and García Vuelta; reconstruction Christina Unwin)



37 Copper-alloy processional image.

(Photographs Armada and García Vuelta, © Instituto Valencia de Don Juan)





0 5 centimetres



0 5 centimetres

38 Moñes I (upper) and II (lower) belt plates.

(Photographs from top: © Alamy [upper image] with additions;

© Armada and García Vuelta; © Museo Arqueológico de Asturias)



39 Antlered deity, wearing a torc and raising another in the right hand, on the Gundestrup cauldron.

(Photograph National Museum of Denmark)



melting mass

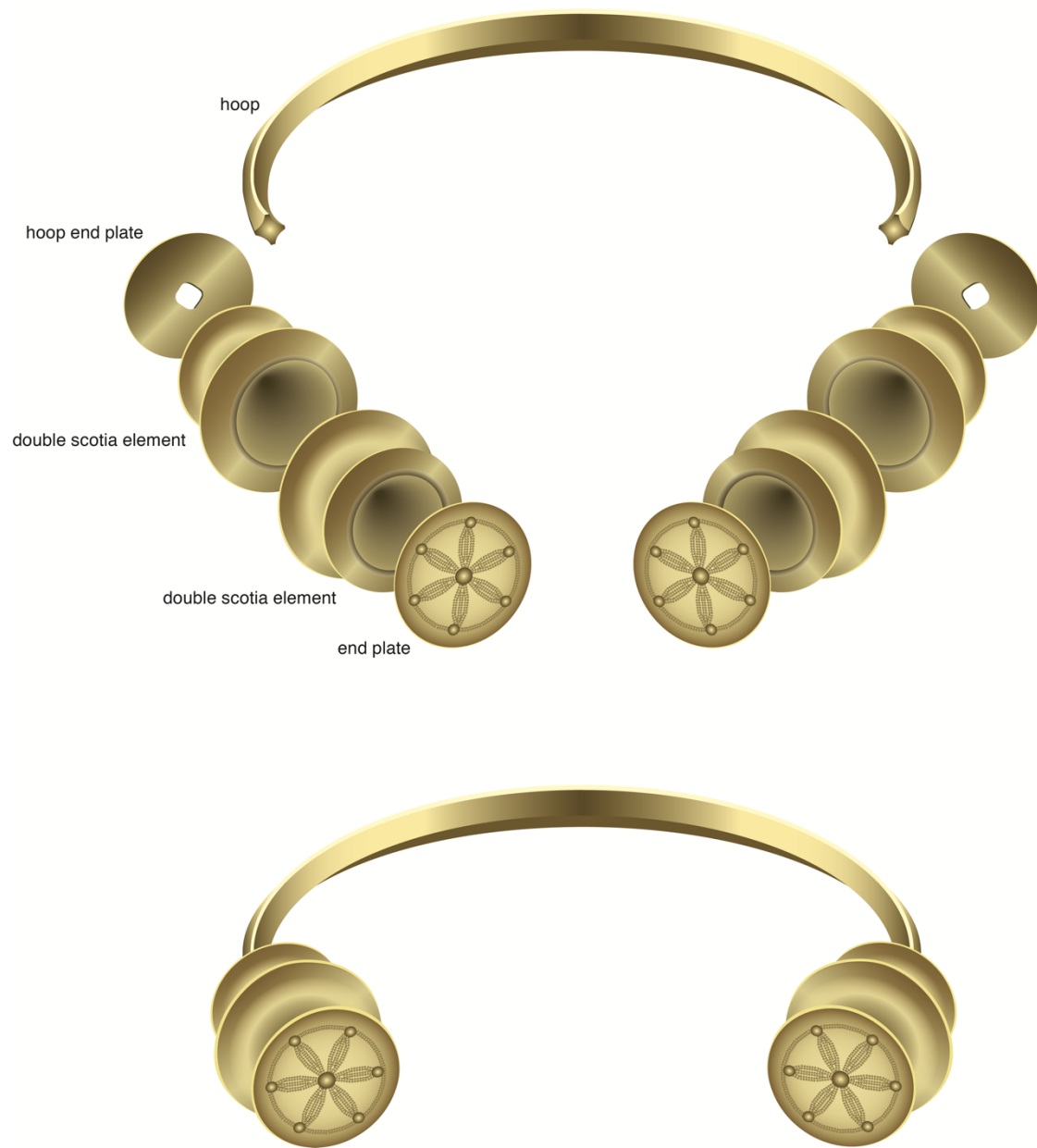
0 5 centimetres



ingots

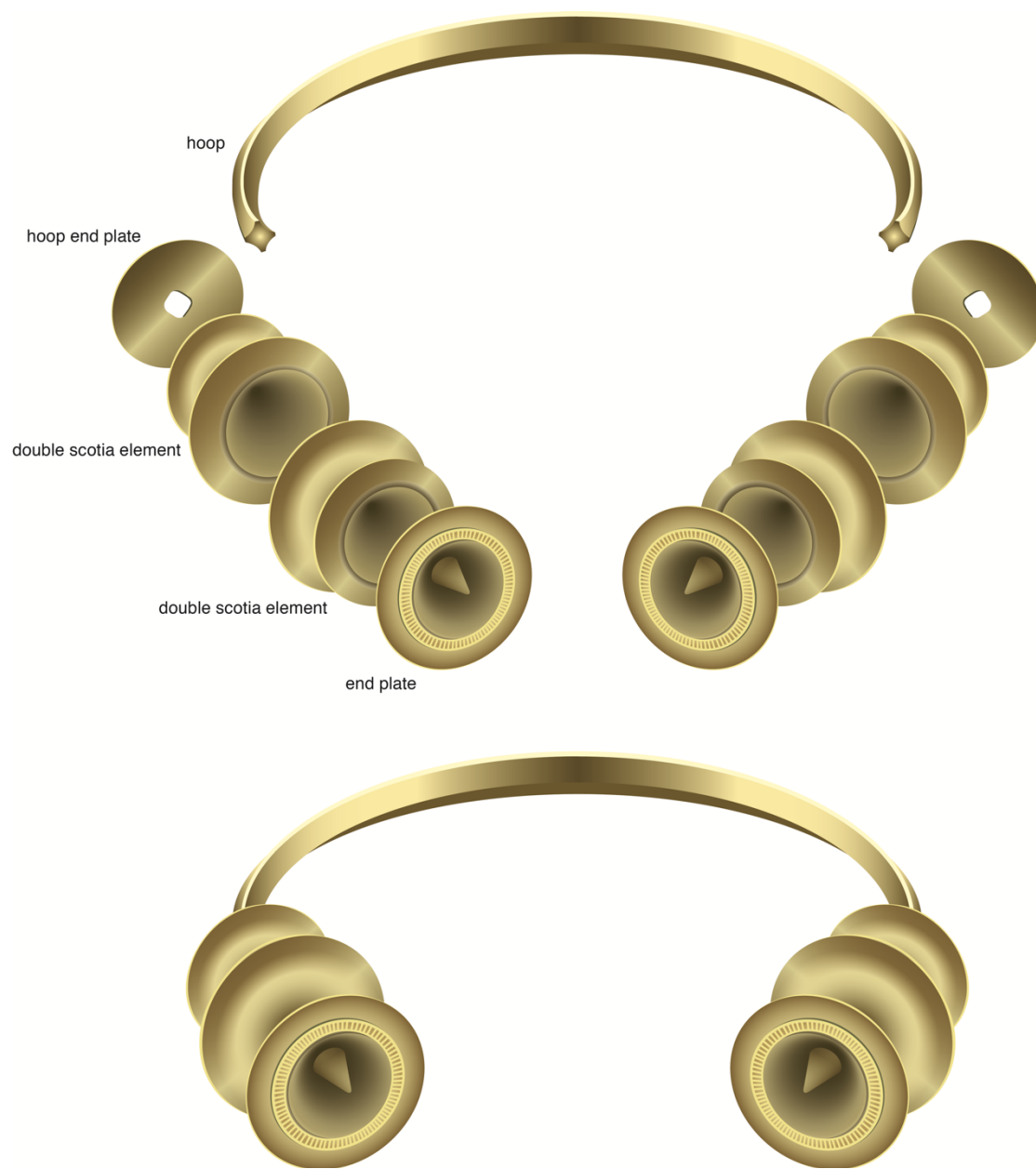


40 The melting mass and ingots from Recouso in Galicia, Spain.  
(Photographs © Armada and García Vuelta)



41 Assembling the parts – torc 1.  
(Christina Unwin)





42 Assembling the parts – torc 2.  
(Christina Unwin)





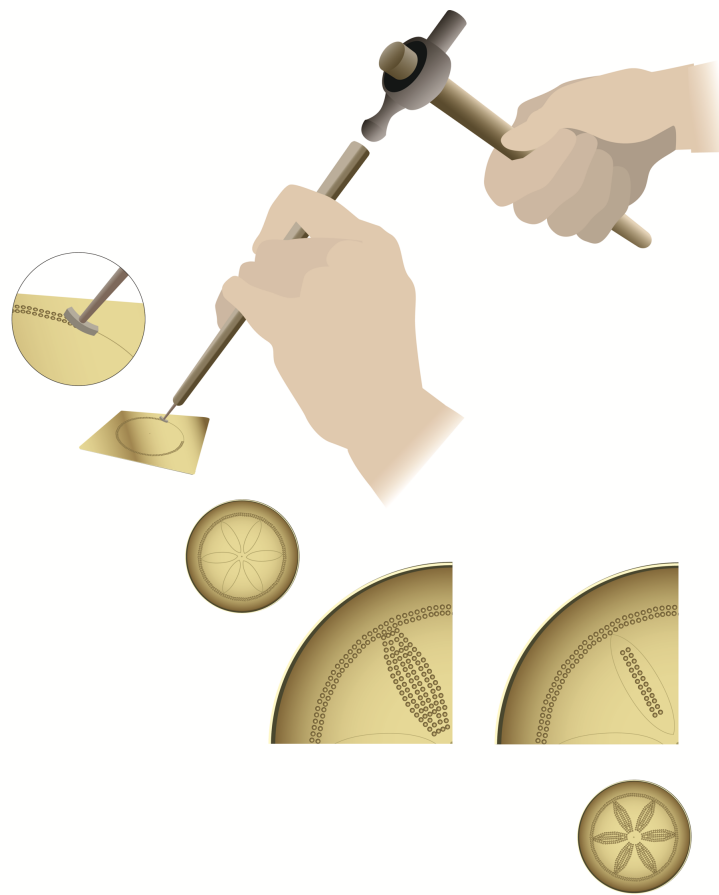
43 Shaping the double-scotia elements of the torc terminals  
over the point of a mandrel.

(Christina Unwin)

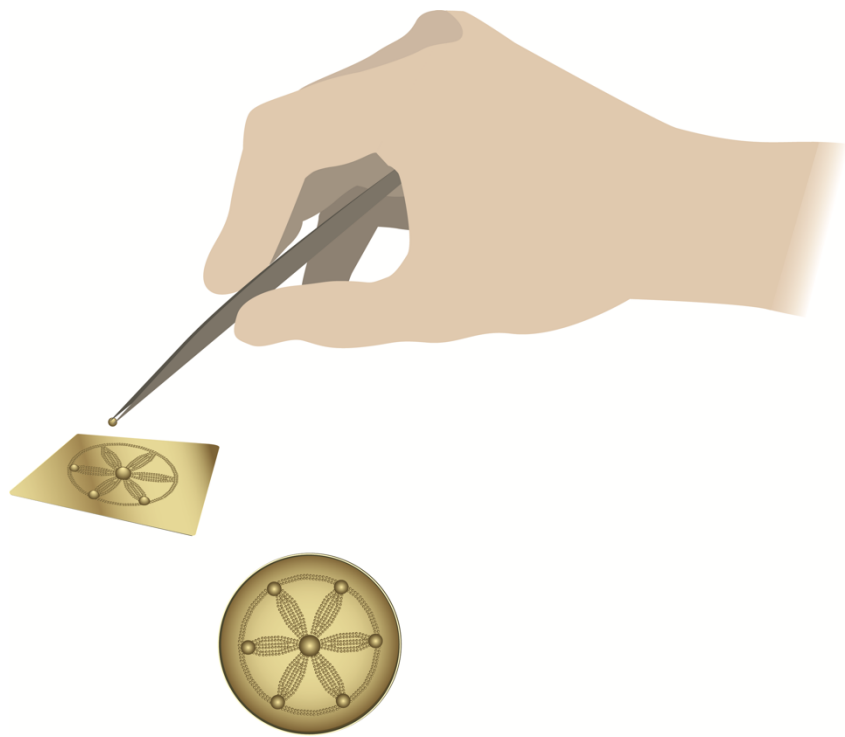


0 5 centimetres

44 The armlet from Lebução, Vila Real, Portugal.  
(Photograph © Sociedade Martins Sarmento)



45 The order of punchwork on the end plates of torc 1.  
(Christina Unwin)

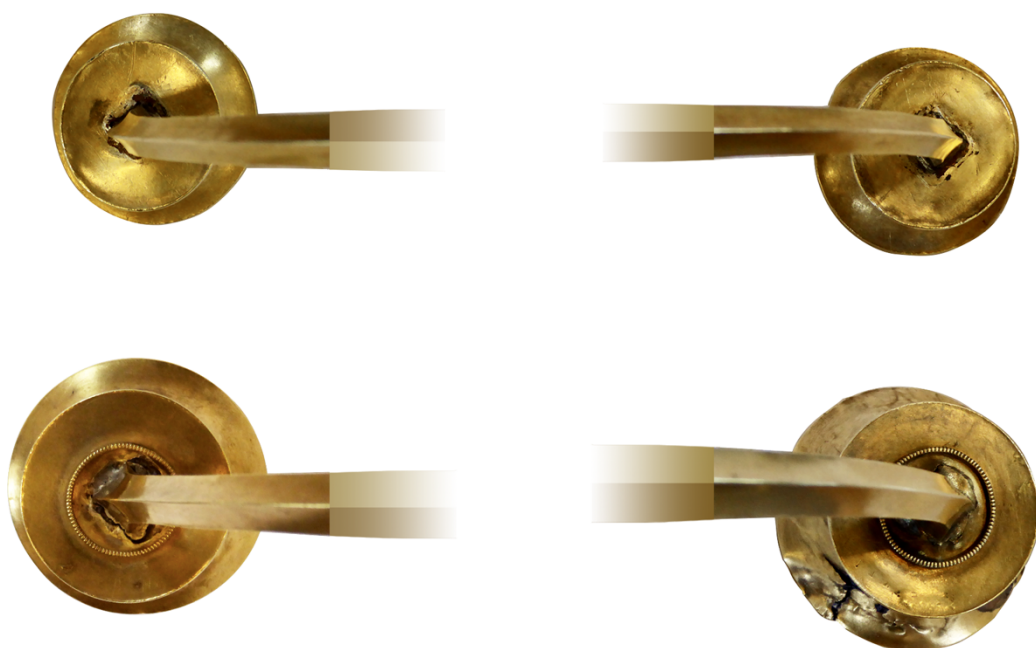


46 The order of granulation on the end plates of torc 1.  
(Christina Unwin)





47 The terminal of the torc from Vilas Boas in Bragança, Portugal.  
(Photograph © Museu Nacional de Arqueologia, Portugal)



48 The hoop end-plates of torc 1 (upper) and torc 2 (lower), showing the insertion points of the hoops.  
(Photographs Christina Unwin, © Trustees of the British Museum)



49 The tombstone of Cnaeus Musius, standard-bearer of Legio XIV Gemina, dated to the first century AD.  
(© Mittelrheinisches Museum, Mainz)



*Celtic Europe*

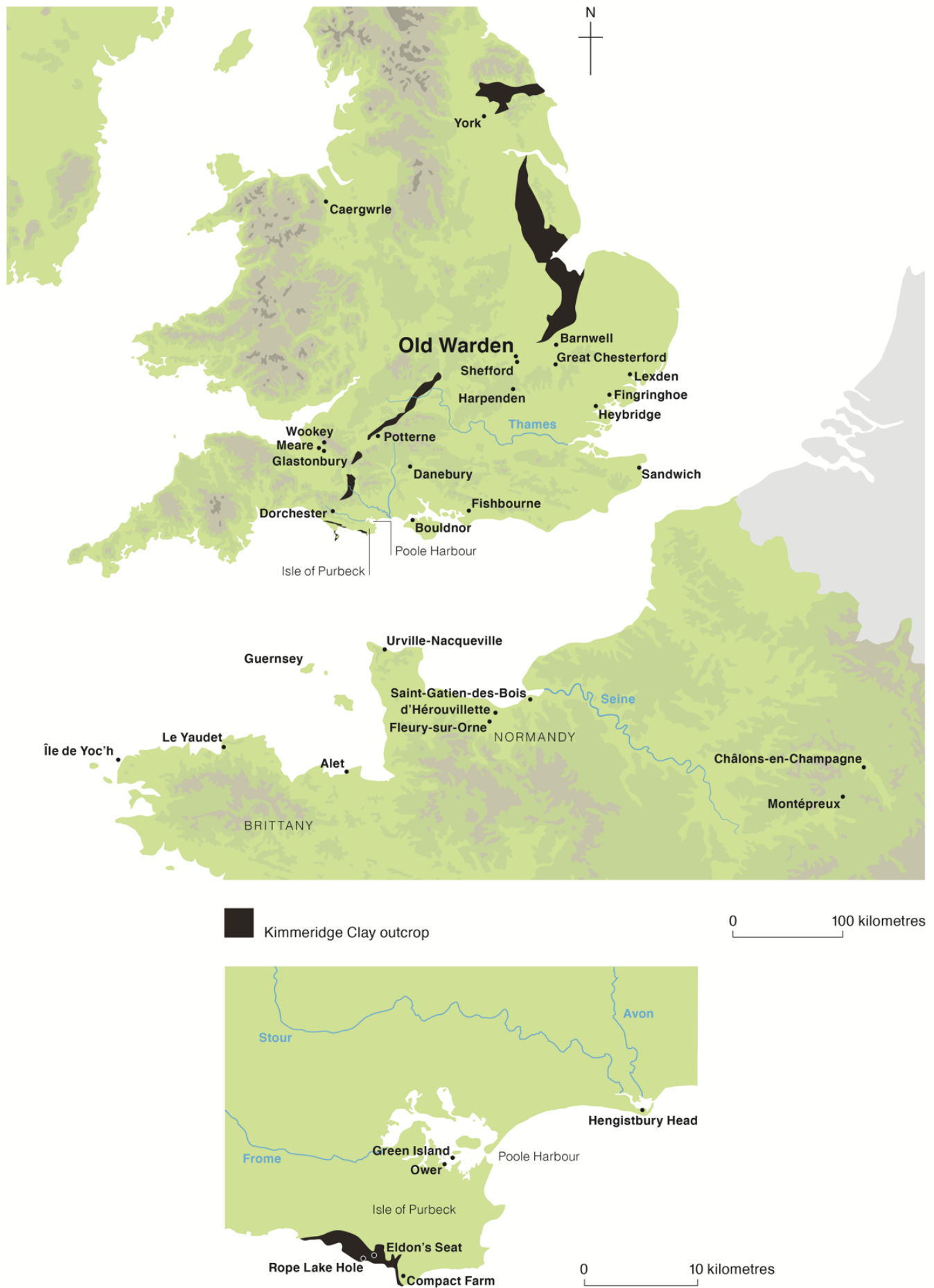
**Gold and silver in Iberia**

Iberia has rich deposits of silver, which initially attracted Phoenician traders from the eastern Mediterranean as early as the eighth century BC, followed by the Greeks, Carthaginians from the north African coast, and Romans. Iron Age metalworkers used both silver and gold to make their own highly individualistic forms of jewellery including torcs, bracelets, anklets and brooches. Large and spectacular brooches cast in silver and then partially gilded were ornamented with small three-dimensional figures engaged in violent action - mounted warriors and hunters and fighting animals.



*Gold torcs of the Castro Culture  
of north-western Iberia  
200-150 BC.  
Each neck ring is made of solid  
wire with a diamond-shaped section.  
The terminals are made of sheet gold  
and are hollow. One has compass-  
drawn engraved ornament, enhanced  
with granulation, on the face.  
(100 mm scale)*

50 On display in the present – torcs 1 and 2 at the British Museum, London.  
(Photograph Christina Unwin, © Trustees of the British Museum)



51 Locations referred to in the shale case study.

(Christina Unwin. After Sharples 2010, fig. 2.23; Gallois 2004, fig. 1; Gallois 2010 fig. 1)





52 Henry Dryden's illustration of the shale vessels 'from near Quint's Hill at Warden' (upper part), dated 8<sup>th</sup> June 1843.

(© Northamptonshire Libraries and Information Service DR/01/119)



0 . . . . . 5 centimetres

53 Old Warden 1.

(Photograph © Museum of Archaeology and Anthropology, Cambridge)



0 5 centimetres

54 Old Warden 2.

(Photograph Christina Unwin. © Trustees of the British Museum)



Old Warden 1



Old Warden 2



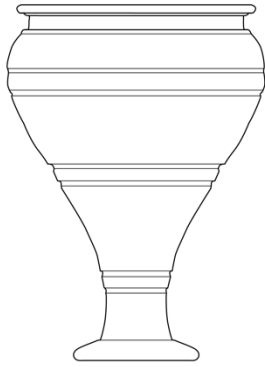
Barnwell  
After Kennett 1977, figure 4



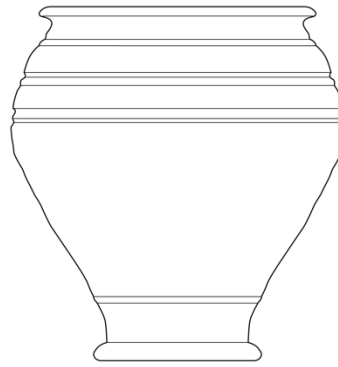
Harpenden  
After Freeman and Watson 1928, 196

0 10 centimetres

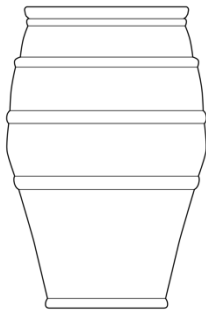
55 Embodied designs turned in shale.  
(Christina Unwin)



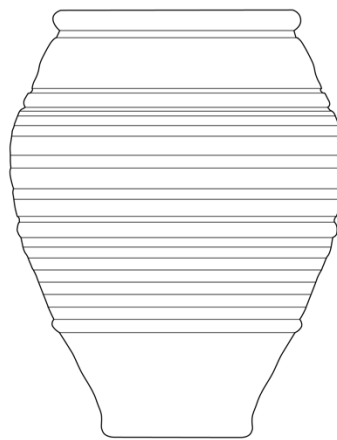
**Sandy, Bedfordshire**  
After Thompson 1965, 59



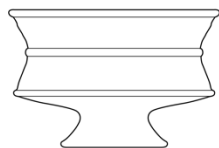
**Hoddesdon, Hertfordshire**  
After Thompson 1965, 59



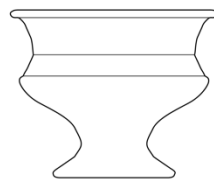
**Pegsdon, Bedfordshire**  
After Thompson 1965, 508



**Verulam Hills Field,  
Hertfordshire**  
After Thompson 1965, 509



**Prae Wood,  
Hertfordshire**  
After Thompson 1965, 423

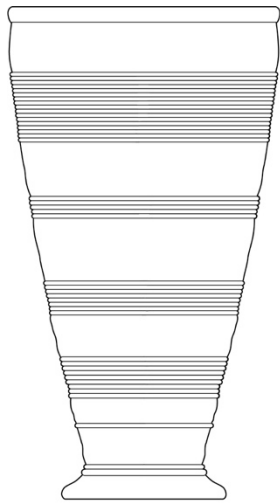


**Lexden, Essex**  
After Thompson 1965, 422

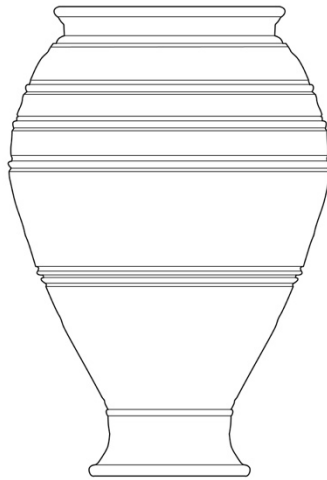
0 10 centimetres

56 Designs in ceramic from Bedfordshire, Hertfordshire and Essex.  
(Christina Unwin. After Thompson 1965)

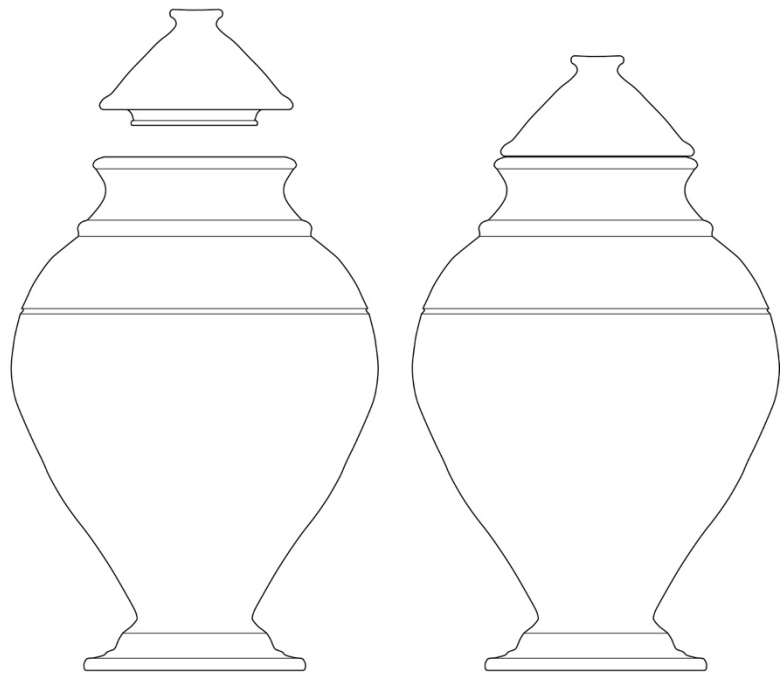




**Swarling, Kent grave 6**  
After Birchall 1965, figure 2



**Swarling, Kent grave 7**  
After Birchall 1965, figure 2



**Montépreux, Marne grave 7**  
After Birchall 1965, figure 27

0 10 centimetres

57 Cross-Channel designs in ceramic from Swarling and Montépreux.  
(Christina Unwin. After Birchall 1965)



58 Reconstructions of the Old Warden shale vessels.  
(Christina Unwin)



59 The Old Warden shale vessels disassembled.  
(Christina Unwin)



60 The outcrop just east of Clavell's Hard, on the east side of Kimmeridge Bay, is around 60 centimetres thick. The joints within the rock are white, giving the Blackstone a greyish appearance. The stratum overhangs at the base, from which fragments fall and become eroded into rounded cobbles on the shore.

(Photograph © Ian West 2014)

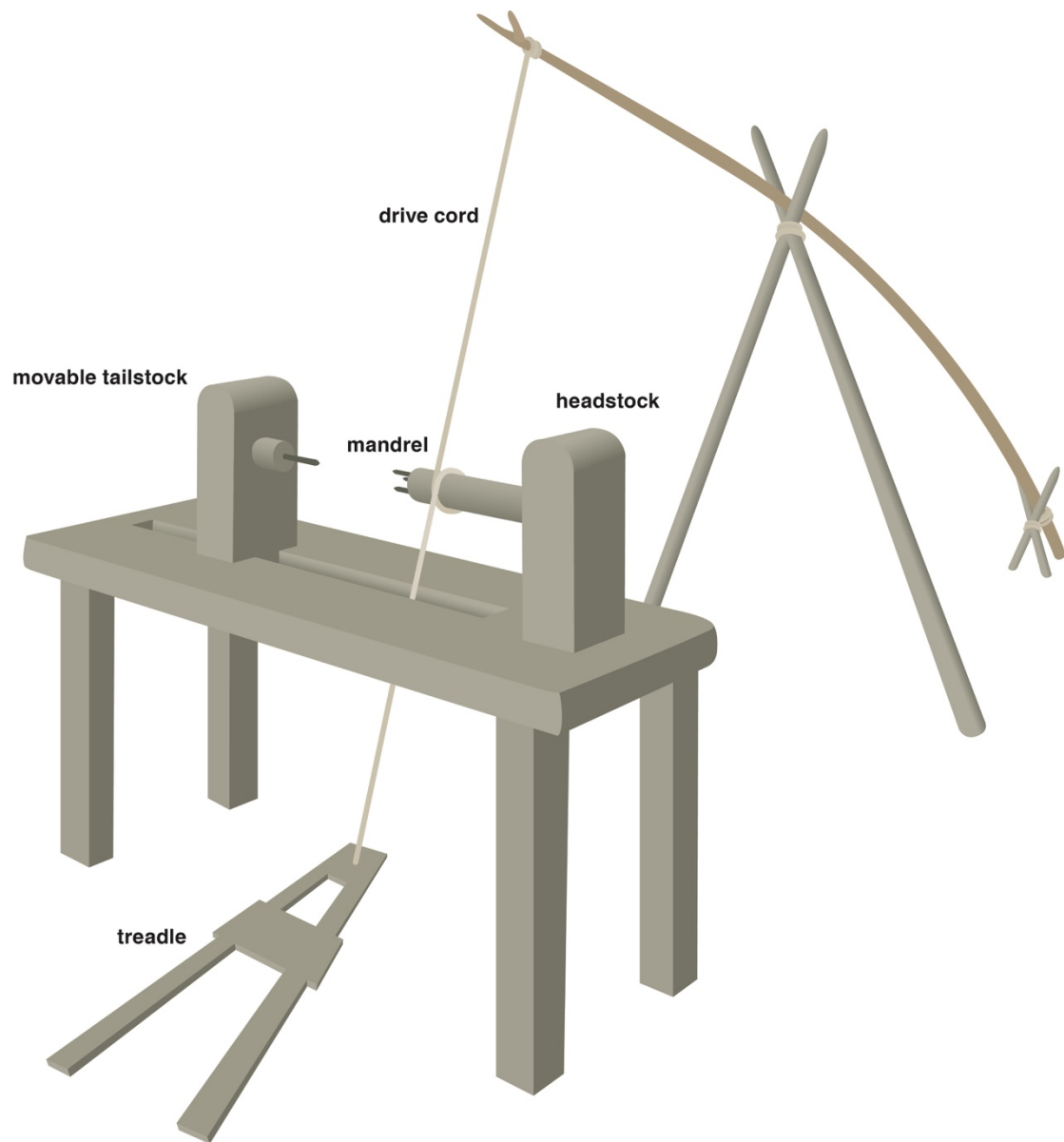




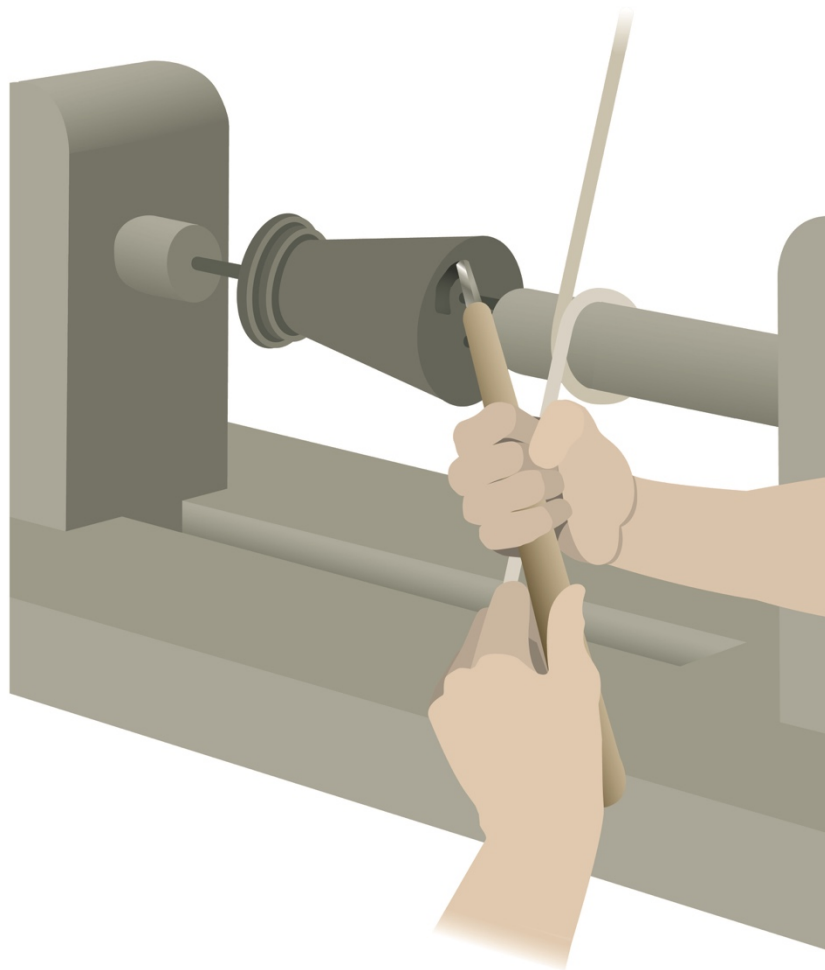
61 Visualizing the making of a vessel to be designed in sections  
by grading shale cobbles by size.

(Photograph © Pointer and Riseborough)





62 The pole lathe and its constituent parts.  
(Christina Unwin)



63 The shaping of the pedestal-foot section of Old Warden vessel 2.  
(Christina Unwin)



**64** How the sections of the Old Warden shale vessels were designed to conjoin with double rabbet joints.  
(Christina Unwin)



65 The high gloss produced on an artefact designed from Kimmeridge Blackstone shale.  
(Photograph © Pointer and Riseborough)



66 Associated objects of design in wood, copper alloy, iron and clay, assembled in a cremation grave at Aylesford in Kent, dated to around 50–75 BC (Evans 1890, fig. 1).





67 The present display of Old Warden vessel 2 at the British Museum, London.  
(Photograph Christina Unwin. © Trustees of the British Museum)